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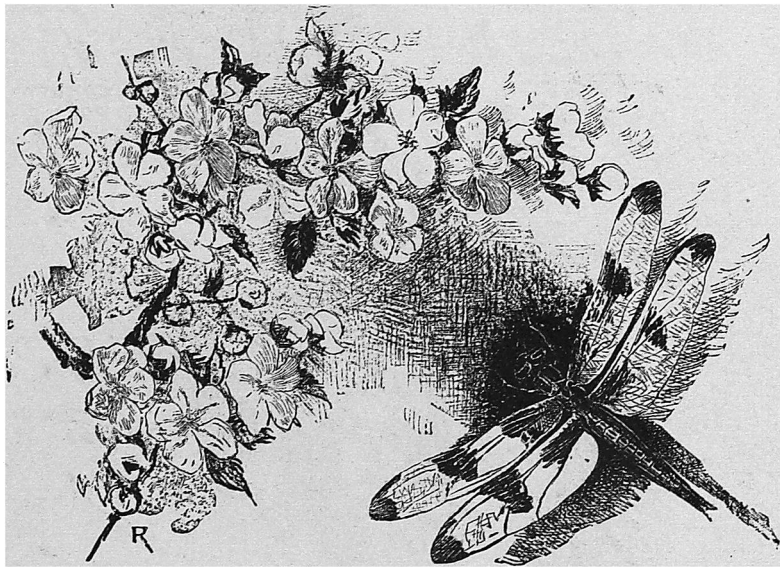
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## THE DECORATOR AND FURNISHER.

country; to-day we produce better glass than has been made since the sixteenth century, and some that has hardly been equalled since Roman times. Quite recently it was found impossible to have a fine figure subject properly treated. The very parties who failed then would probably carry it out successfully now, such has been the force of the general tide of improvement. Our workmen are as skilful as any; our public are rapidly becoming educated to appreciate good work; and for the first time since the revival of the art, it has been taken up by artists of acknowledged power. Both Mr. La Farge and Mr. Tiffany are born colorists, and each of them has a profound acquaintance with all forms of decorative design. As is usual with "those who know," the influence is one, although their differences are all the more striking, because their methods grow



DESIGNED BY R. RIORDAN.

out of the same root—an appreciation of what is and what is not ornament. Mr. Tiffany's Oriental leanings are well known. He is in favor of the boldest, strongest, most telling method. He never hesitates to join cloth of gold to cloth of frieze, to inlay rough cast with fine marbles, or to use the cheapest along with the most gorgeous glass, when an artistic result may be secured. He is without any touch of the "literary sort of thing." He speaks, as nature does, through the eye to the mind and the feelings, in a manner which is too little understood at present. The effect of color on the emotions, the food for thought which may be conveyed by the simple presentation of natural form, are not generally appreciated to the full by modern artists, who very often seem to aim at results which can only be obtained in literature. Mr. Tiffany handles his theme as boldly and naturally as he does his material. His way of regarding his subject implies his *technique*. He has carried the use of pure mosaic farther, perhaps, than it has ever been carried before. It used, for example, to be a question whether landscape motives were admissible in stained glass. It was said justly enough, that in a window, as in any flat decoration having such intimate structural relations, every portion must come out to the same plane, and in appearance as in reality contribute to the support of the whole. Nothing must appear to lie behind or be detached from another. It was thought that landscape, depending so entirely on the expression of distance for all its higher effects, was in consequence out of the province of stained glass. But Mr. Tiffany has shown that it is fully within the scope of the most severe and legitimate mosaic work, and, further, that many of the most beautiful and poetic passages of landscape can be better represented in glass than in paint. Effects of rippled or quiet water, sunset and moonlight clouds, mysterious involutions of distant hills and woods are given with a force and suggestiveness impossible in any other material, and without at all diminishing the solidity or decorative value of the window. To do this, as will readily be supposed, requires the subtlest art. If the reader will turn to Fig. 1, first article, and note how the figure of the angel is firmly connected with the border of the central subject by the dark halo which passes partly over it, and by the diagonal line of leading run across the larger part of the border, and how the wings are joined by masses of similar value to the frame of the window, he will perceive one means much used by the ancients of preserving the appearance of solidity, while giving air and space to the composition. The figures in this window have been described to me as absolutely floating in air, and yet strongly held and sustained in their place. In the "egg-plant window" of Mr. Tiffany (Fig. 5, first article), it is easily seen that the same principle of tying together the different parts of the composition has been carried out in various ways. The band of pale yellow glass which represents a lattice are admirably used for this purpose, and even the striæ and corrugations of the pieces of opalescent glass

which form the background are so disposed as to help to bind the whole thing together. In Fig. 6 of the present article the central light is mostly filled with a landscape, which, though in the original full of light and air, is perfectly well held in place. Mr. La Farge has not yet attempted in mosaic what Mr. Tiffany has, but in his Harvard window a distinct landscape effect, though of an extremely simple character, has been produced. In all attempts of the kind "opal" glass is invaluable as a means of giving sunlight and atmosphere.

I believe that only here is much thought given at the present day to the considerations which I have pointed out; and it follows that, if we are indebted to foreigners and to foreign work for our first start in the art, we can now apply Winston's words to ourselves, and claim that we have beaten our teachers, even if we should be too grateful to forget what we owe them, and too polite to raise a laugh at their expense.

### SUBJECTS FOR CHINA PAINTING.

BY C. A. MORTON.

**Y**ELLOW adder's tongue—*Erythronium Americanum*. See page 154. This pretty little flower of the lily family is useful in china painting for the decoration of cracker jars and vases, as the flowers being borne on the end of the stems brings the color of the decoration near the top of the jar where it can be seen. The flower is yellow (jonquil yellow). The outside of the sepals, of which there are three, being purple, violet of gold deep can be used. The stamens are a greenish yellow, which may be produced by mixing a small portion of moss green with mixing yellow. They are tipped by conspicuous anthers, deep purple brown—brown Nos. 4 to 17 mixed with deep purple. When the flower has just expanded, the anthers are an orange color, obtained by a rather thin wash of Capucine red.

The stems of the flower are to be painted with deep violet of gold.

The leaves are beautifully mottled with a purplish brown—deep purple and brown, Nos. 4 to 17. The local color of the leaf is a pale green, rather bluish in tone. Deep blue green mixed with grass green will give it; or, if preferred, use a thin wash of duck green, shading with the same. Outline with brown green.

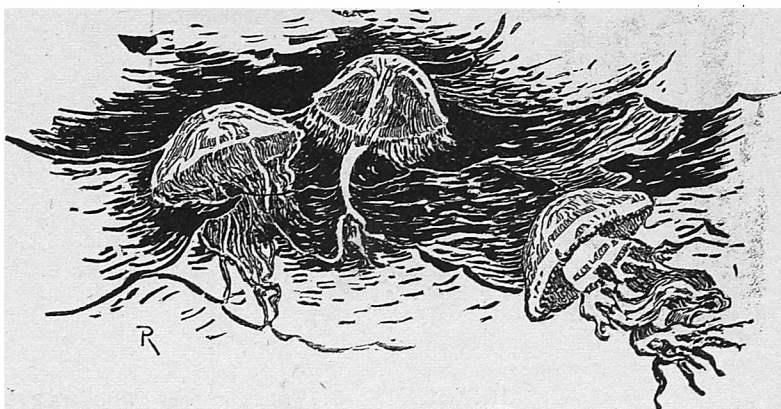
Trailing Arbutus—*Epigwa ripens*. This lovely flower is almost too well known to need description, but perhaps all may not know how to produce it in china color.

For the pink of the flower Hancock's carmine may be used, but if Lacroix colors are preferred, use carmine tenore No. 1, dotting in the centers with a thin spot of Capucine red. The stems are just painted with yellow brown, and then shaded with brown Nos. 4 to 17. The little hairs which clothe the stems are painted with brown green or dark brown.

The leaves are rather dark in color—brown green shaded with brown, and grass green shaded with brown.

AN instance of higher principles of taste asserting themselves is in the fact that furniture makers are resorting less than ever for ornament to open tracery work, which is in no sense carving, being executed with a fine saw. That it should be so lavishly resorted to in the East is attributable to the sense of lightness it affords, but this is here met by minimizing the material as well as by rendering it attractive by turnery, carrying in low relief or other ornamentation.

A NEW YORK wall paper manufacturer who visited the French Exposition makes the following remarks: "Many French paper hangings are remarkable for skilful manipulation and delicate blending of colors, but are by no means all that could be desired. The leading forms appear more distinct than was the fashion formerly, when the aim at delicacy led to an excess in pale watery tints, but, on the whole, the designs are not sufficiently simple to suit American taste."







DESIGNS FOR CHINA PAINTING, BY C. A. MORTON. (See Page 151.)